Walter Heymann, who fell in action near Soissons at the beginning of 1915.

Special attention may be directed to Ludwig Fulda. His first story appeared when he was 22 years of age, in 1884, and for a generation he remained one of the most popular, as well as the most prolific, German writers. Many of his books were published in edition after edition: while his play *Die Zwillingsschwester,* first produced in 1901, continued to run on the stage throughout Germany for years. As playwright he is noteworthy for his social dramas, in which, in advance of his age, he used the theatre as a medium for directing public attention to problems of the moment. An even more important place in contemporary letters is that of the Viennese Jew, Arthur Schnitzler,[1] one of the foremost dramatists of our generation. His plays are familiar in the repertoire of many countries. Apart from this, his influence has been a particularly potent one in modern German literature, for to him is due in no small measure the credit for making that naturally ponderous language more human and the subject-matter for imaginative treatment more real. Moreover, it was he who introduced for the first time the medico-scientific approach which is associated with the term Psycho-analysis.[2]

In the field of history, no German Jew has risen to the eminence of Ranke, Mommsen or Gregorovius: but many have attained a considerable reputation. Thus the German banker-critic turned historian, whose researches

have placed the early history of Florence on an entirely new basis, Robert Davidsohn, was a Jew, as was also Ludo Hartmann, historian of Italy in the Middle Ages.

[x]The political boundary between Germany and Austria has, of course, been neglected in these pages.

[8] Even Franz Wedekind was stated in early editions of Barbels' History of German Literature to be a half-Jew. The abject apology for this statement which was issued in 1935 was a sign of the times.